

hope of happiness for women was in marriage.¹ Although the woman's consent was necessary, she was controlled by her male relatives, even if a widow, but she had little individuality and generally welcomed a suitor at once.² The jongleurs of the twelfth century were vulgar vagabonds. Love, in their conception, is sensual, and women are treated by them with great levity. The women, in their songs, woo the men. In the thirteenth century women are described as more dignified and self-respecting. Siegfried flogged his wife black and blue.³ Brunhild was also beaten by her husband. The women manifest great devotion to their husbands, especially in adversity, even fighting for them like men.⁴ We are constantly shocked at the bad taste of behavior. At Lubeck, if a young widow was married, the crowd made an uproar in front of the house and the bridegroom was forced to stand at show on a certain four-cornered stone in the midst of noisy music "in order to establish the good name of himself and wife." ⁵ The carnival was an occasion of license for all the grossness and obscenity in the popular taste.⁶ The woman

cult was a cult of free love and was hostile to honorable marriage. Even in the twelfth century there were complaints of corruption by bad literature. The nobles and knights degenerated in the crusades and in the Italian wars of the Hohenstaufen.⁷ "The doctrine of the church appeared to be a support of the family, but it was not such. On the contrary, the bonds of the family were more loosened than strengthened by the ascetic-hierarchical religiosity of the church." ⁸ Dulaure⁹ quotes Gerson and Nicolas de Clemangis that convents in the fifteenth century were places of debauch. Geiler, in a sermon in Strasburg Cathedral, gave a shocking description of convents.¹⁰ A convent is described as a brothel for neighboring nobles.¹¹ At the end of the fifteenth century the revolt and change in the mores which produced the

¹ Lichtenberger, *Poeme des Nibelungen*, 380.

⁶ Schultz, *D. L.*, 414.

² *Ibid.*, 390.

⁷ Weinhold, *D. F.*, II, 209.

⁸ *Nibelungen*, line 837.

⁸ Eicken, *Mittelalt. Wdtansckaw*

⁴ Lichtenberger, 368, 375, 391, 4005 un& 467.

Uhland, *Dichtung und Sage*, 315.

⁹ *Hist. de Paris*, 268.

⁵ Barthold, *ffansa*, III, 178.

¹⁰ Schultz, *D. Z.*, 277.

¹¹ *Ibid.*, 283 ; cf. Janssen, VIII, 391.